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(Daudet, *Le dernier livre*). "Puis se remet à coudre, les mains tremblantes" (Daudet, *Le mauvais zouave*). "Portes ouvertes, volets battants, des drapeaux aux fenêtres" (Pouvillon, *Hortibus*). [No verb in sentence.] "Jouait une bande d'enfants, cheveux ébouriffés, figures luisantes de santé et pieds nus" (Bordeaux, *La peur de vivre*, p. 106). "Les besoins croissants, nul doute . . . qu'elle ne s'attribue le monopole" (Faguet, *Le Culte de l'incompétence*, p. 214).

In the passages quoted above from poetry, are several in which the variation of the participle affects neither rhyme nor meter. In those from prose, the varying participle occurs in different constructions—as complement to the subject of the verb, complement to the object of the verb, and used absolutely. Any student of modern French can easily add to the list of instances. But if we abide by the usual distinction, stated above, between present participle and verbal adjective, even the examples here cited seem amply sufficient to stamp as untenable the belief that the present participle in modern French is always invariable.⁵

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A NOTE ON "A FRAGMENT OF A LORD MAYOR'S PAGEANT"

The interesting fragment (Trin. Coll. Cantab. ms. B. 15.39) printed by Miss Elizabeth D. Adams in *Modern Language Notes* for May 1917 deserves further investigation. I cannot feel satisfied that two of Miss Adams's assumptions are correct. If we do not question, for the moment, that the speech (or speeches) were addressed to a mayor, why must we assume that the magistrate was a London mayor, or that he was a Salter?

The London Lord Mayor's Show grew out of the Midsummer Show during the first half of the sixteenth century, and there is nothing impossible in the suggestion that these speeches were addressed to a mayor of the Salters Company in 1531 or 1542. The first definite description of a civic festival connected with the installation of a chief magistrate of London is Henry Machyn's

⁵Less convincing cases, in which there might be reasonable doubt whether the word is participle or adjective, are the following: "Tandis qu'à leurs œuvres perverses | Les hommes courent haletants" (Gautier, *Premier sourire du printemps*, v. 2). "L'eau | Coulait de la fontaine comme haletante" (Régner, *Le vase*, v. 22). "La reine retrouve soudain les illusions de son arrivée à Paris, chantantes et planantes comme la musique des cuivres qui sonnait ce jour-là" (Daudet, *Les rois en exil*, in Brunetière, *Roman réaliste*, p. 87). "Une trombe, brillante des couleurs du prisme" (Chateaubriand, *Lectures choisies*, ed. Pellissier, p. 109). "Une enfant brillante d'intelligence" (France, *Sylvestre Bonnard*, Holt ed., p. 153).

account of the 1553 show. It may well be that a mayor was greeted by some such address at an earlier Midsummer Show (which fact would make the reference to the change in season somewhat more appropriate than if the speech had been pronounced on 29 October); but it is not likely that a mayor would be addressed in the middle of his term as if he had just come into power.

At Norwich—where the mayor was elected on 1 May—there was civic pageantry in 1540, perhaps in 1546, and in 1556. In 1546 Robert Nichols received twelve pence, “for his horses caryeng a pageant of Kyng Salamon.”¹ The pageantry in 1556 was very elaborate, and included Time, the Four Virtues and other characters, which welcomed the mayor from three different pageants.²

I do not mean to imply that the verses in question were delivered on any of these occasions; I wish merely to point out that there was civic pageantry in the provincial centres—or in one of them, at least—in the sixteenth century.

It is indisputable that the references to salt would be more appropriate for a Salter than for anyone else; but this does not mean that they were written for a member of that company. The verses would apply almost equally well to a Grocer, if, indeed, we had to regard the references to salt as other than purely figurative.

Miss Adams did not emphasize the fact that the verses, as she prints them, are composed of four seven-line stanzas, preceded and followed by couplets. The rime-scheme is, roughly, *ababbcc*—(and such rimes as *dome—sone*; *tyme—divyne* show a seventh-rate versifyer unworthy of the metropolis!). The Biblical element (which is marked in the verses) is another straw pointing toward the provinces, although it must be confessed that this element was not lacking in London shows.

Speeches, together with vocal and instrumental music, were part of the civic shows from 1553 on; and it is not unlikely that in the Midsummer Shows, from which the former sprang, there were also speeches. There was certainly music.

If the stanzas in question were not addressed to a London Lord Mayor at a Midsummer Show before 1540, or to a provincial mayor early in the XVI century, it is possible that they were used to greet some sovereign (either at the metropolis or in the provinces) during a royal progress. Such phrases as “youre citee” and “youre dome” apply as well to a king as to a mayor; “To youre honowre worship and ryall mageste” could hardly be used

¹ Chamberlain's Book (1541-50), fol. 249. Cf. Ewing, *Notices and Illustrations of the Costume, Processions, Pageantry, &c., formerly displayed by the Corporation of Norwich* (Norwich, 1850), p. 13.

² The 2d vol. of my book entitled *English Pageantry—an Historical Outline* will include a more detailed description of this occasion, taken from the Mayor's Book of Norwich (a rare MS. in the City Archives) which I have compared with the not-always accurate copy in the British Museum (Addl. MS. 27967, fol. 54).

to a mayor, and it is conceivable that in the troublesome ending: "duryng youre mayralte," the last word has been generalized to a synonym of *reign*. The royal use of the possessive in the final couplet, ("in oure absens,") lends color to this interpretation, although this couplet has, as Miss Adams notes, been added in a later hand.

The suggestion of strife lately over, which is found in the reference to the coming of spring after winter, and is made more specific in such phrases as "Eschewyng Ryot," and "all Odious Rancoure be rasyd from you sone," seems to point to more than a petty civic brawl, or even bloodless hard-feeling. The salt of Wisdom, which has the purifying power of cleansing the wormwood from the "waters that were absinthius"—and by which "ys swagyed all oure distress"—will be given to the ruler whom the speaker addresses. Unfortunately we have not all the texts of the speeches with which Henry VII was welcomed on his progress through York, Worcester, Hereford, Gloucester, and Bristol after the Battle of Bosworth Field in 1486; but there were many pageants exhibited on this trip,³ and these verses may well have been spoken then. Is it too much to suggest that the troublesome phrase "your mayoralty" was inserted by the poet as a hint that the king was dependent on the good-will of his people, and that if he lost this, he might follow his predecessor Richard III?

The fact that the ms. is written in a hand of the early sixteenth century need not bar out the possibility that the show of which it is a fragment took place earlier.

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DID BRYANT TRANSLATE HEREDIA'S ODE TO NIAGARA?

The ode to Niagara written by the Cuban poet José María Heredia (1803-1839) is probably the finest poem that has ever been inspired by the famous water-fall. It is well known that this ode was published in the *Poesías de José María Heredia*, N. Y., 1825, and that the poet revised it and republished it in the *Poesías de José María Heredia*, Toluca (México), 1832. The majority of literary critics prefer the primitive version of the poem to the revised one. Thus, Menéndez y Pelayo gives the primitive version of *Niágara* in his *Antología de poetas hispano-americanos*, vol. II, Madrid, 1893; and Fitzmaurice-Kelly also chooses this version for *The Oxford Book of Spanish Verse*, Oxford, 1913. Zerolo, however, chose the revised version of the poem for the *Poesías líricas de José María Heredia con prólogo de Elías Zerolo*, París, Garnier, 1893.

³ Cf. Leland, *Collectanea*, iv; Hall; Grafton; Raine, *A Volume of English Miscellanies* (Surtees Society Publ., 1890); and *English Pageantry*, I, 157 ff. for accounts of this progress.